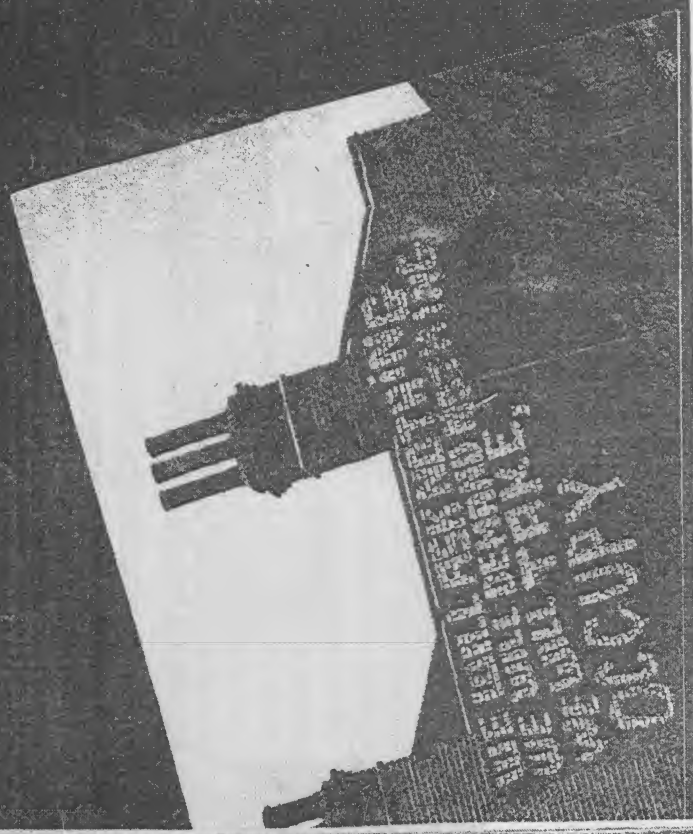


MADE POSSIBLE BY SQUATTING

2013



## MADE POSSIBLE BY SQUATTING 2013

Made Possible by Hi-Vis Friends with Pensekes Marker Pens Kittens SQUATTING is a project set up to celebrate the past, present and future of squatting in London and elsewhere, with an emphasis on the ways that it has shaped the city, and the personal stories and experiences that arise when people decide to seek shelter, make a home, or carry out a project in an otherwise empty or abandoned building.

It has been just over a year since the coalition government in the UKKK made squatting in 'residential' buildings a criminal offence. The negative psychik rumblings that our state lie detector is picking up suggest that the same wack gang of rich white men might want to do the same with 'commercial' buildings.

It *may* be that squatting as we have known it could change, and soon. However, we believe that new rules are simply new rules to be broken, and are there to provoke new forms of creative resistance and rebellion. So keep your posse up, keep your guard up, stay on your toes and hit the ground running.

For now we wanted to take a moment to celebrate the fact that SQUATTING IS NOT DEAD and is still very much ALIVE and still LEGAL...

From adventure playgrounds to women's refuges, skateparks to community gardens, whole housing estates to volunteer run bike repair spaces, housing co-ops to cafés and galleries, no third runways to no road expansion projects- the ways that squatting has positively enriched London are varied and many. Made Possible seeks to tell some of these hidden stories and provide an alternative history from below, whilst provoking debate and discussion on the future of squatting and how we meet the potential challenges ahead together- as a community of people who recognise the potential in empty spaces, who know how to use a crowbar, and are ready to get busy...



Made Possible by Squatting is a crew of friends, lovers, comrades, accomplices and SQUATTERS who dedicated their time and sanity to making this project happen.

We would like to thank Waitrose bins, Shalamars curry house, all the squatters and friends that showed up when the police were on our doorstep, cheap imported tobacco, anyone who leant tools, equipment, time or love and helped make this happen, all those who contributed artwork for the exhibition and ASS, SLN, SQUASH and Eviction Resistance.

The latter organisations are volunteer run and rely on donations. If you can help them out, do so.

Advisory Service for Squatters- [www.squatter.org.uk](http://www.squatter.org.uk)

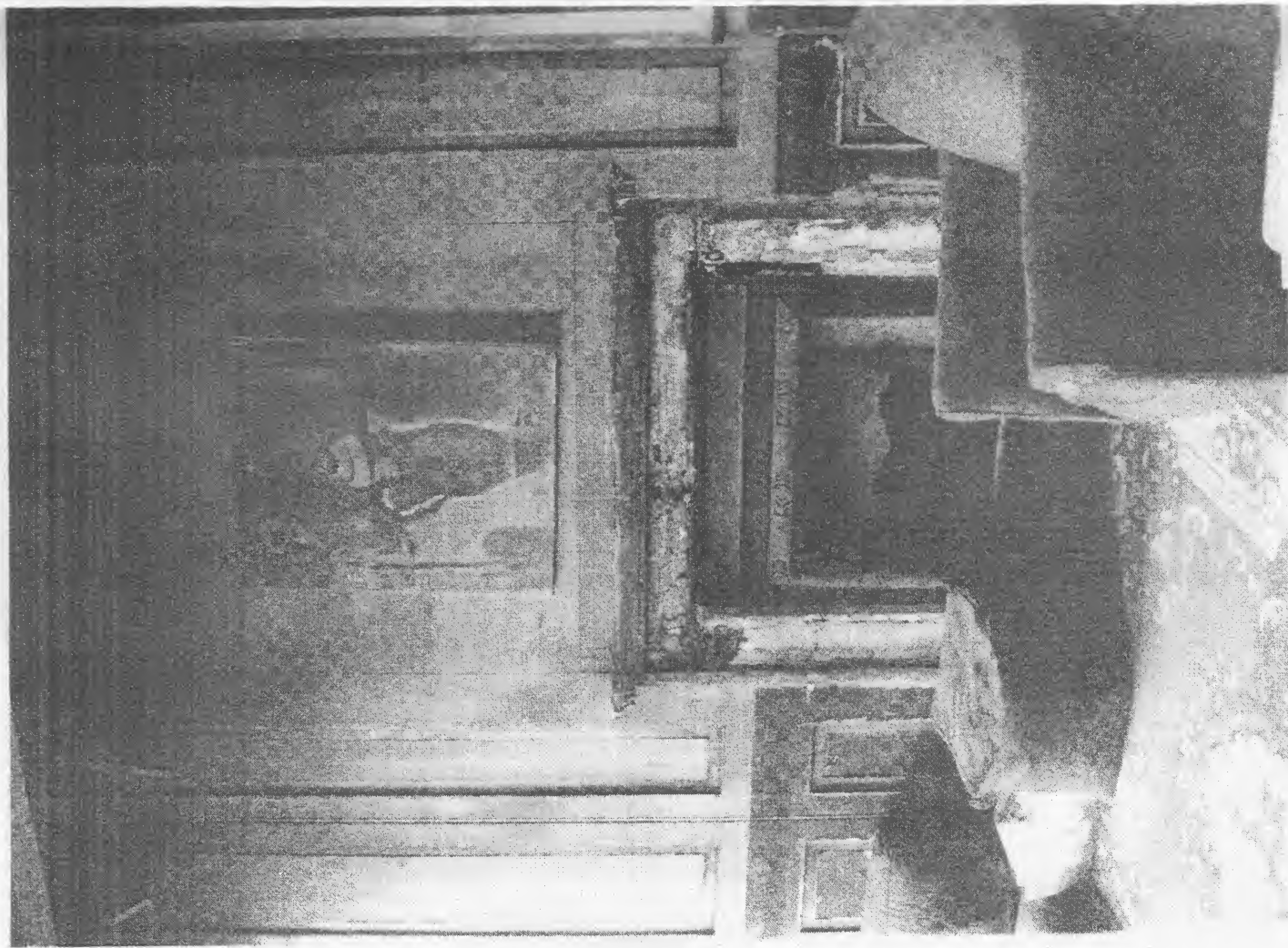
Squatters Legal Network- <https://network23.org/squatterslegalsnetwork/>

SQUASH- [www.squashcampaign.org](http://www.squashcampaign.org)

Eviction Resistance- [www.evictionresistance.squat.net](http://www.evictionresistance.squat.net)

LOVE/RAGE/SOLIDARITY/ACAB

See you at the Barricades x



195 Mare Street, Hackney, London Photograph by Debra Benita Shaw

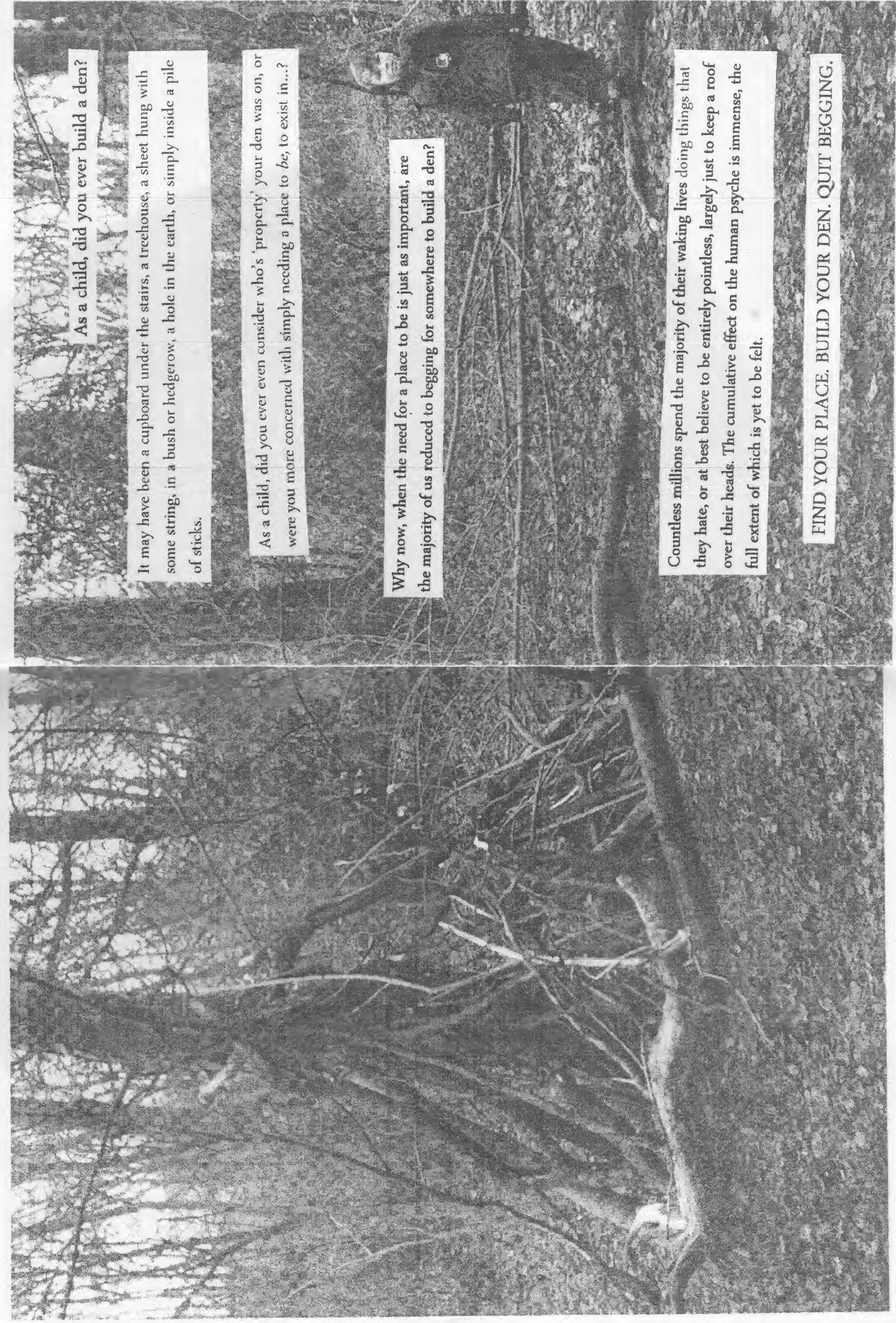
Made Possible by Squating consists of the week long event at 15 Dock St from the 9<sup>th</sup> – 16<sup>th</sup> September 2013, see towards the end of this pamphlet for a list of contributors, and check out [WWW.MADEPOSSIBLEBYYSQUATTING.CO.UK](http://WWW.MADEPOSSIBLEBYYSQUATTING.CO.UK) throughout the week for up to date event and workshop information, or better still pop into the space and chat to us...

Importantly though, Made Possible is also an online archive which we will be building over the coming days/weeks/months/years...

The idea behind this is to collate any and all squatting related media, digitise it and make it accessible to everyone and safe for generations to come, to celebrate our shared cultural history, present and future, and see what can be learnt from those who've done this before. It could be posters, zines, flyers, handouts, interviews, films, photos, sound clips, souvenirs, whatever... you name it. This is a resource for everybody.

If you would like to help out in any way or, crucially, CONTRIBUTE- then email us at [info@madepossiblebysquatting.co.uk](mailto:info@madepossiblebysquatting.co.uk)





As a child, did you ever build a den?

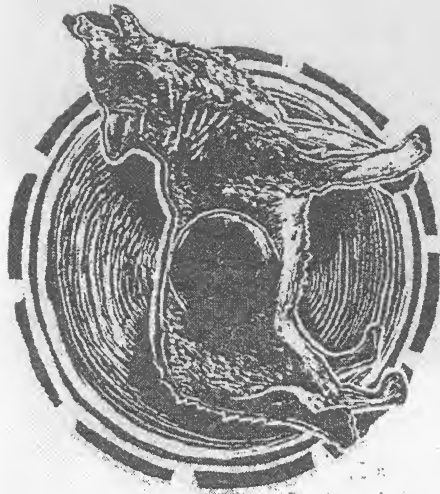
It may have been a cupboard under the stairs, a treehouse, a sheet hung with some string, in a bush or hedgerow, a hole in the earth, or simply inside a pile of sticks.

As a child, did you ever even consider who's 'property' your den was on, or were you more concerned with simply needing a place to *be*, to exist in...?

Why now, when the need for a place to be is just as important, are the majority of us reduced to begging for somewhere to build a den?

Countless millions spend the majority of their waking lives doing things that they hate, or at best believe to be entirely pointless, largely just to keep a roof over their heads. The cumulative effect on the human psyche is immense, the full extent of which is yet to be felt.

FIND YOUR PLACE. BUILD YOUR DEN. QUIT BEGGING.

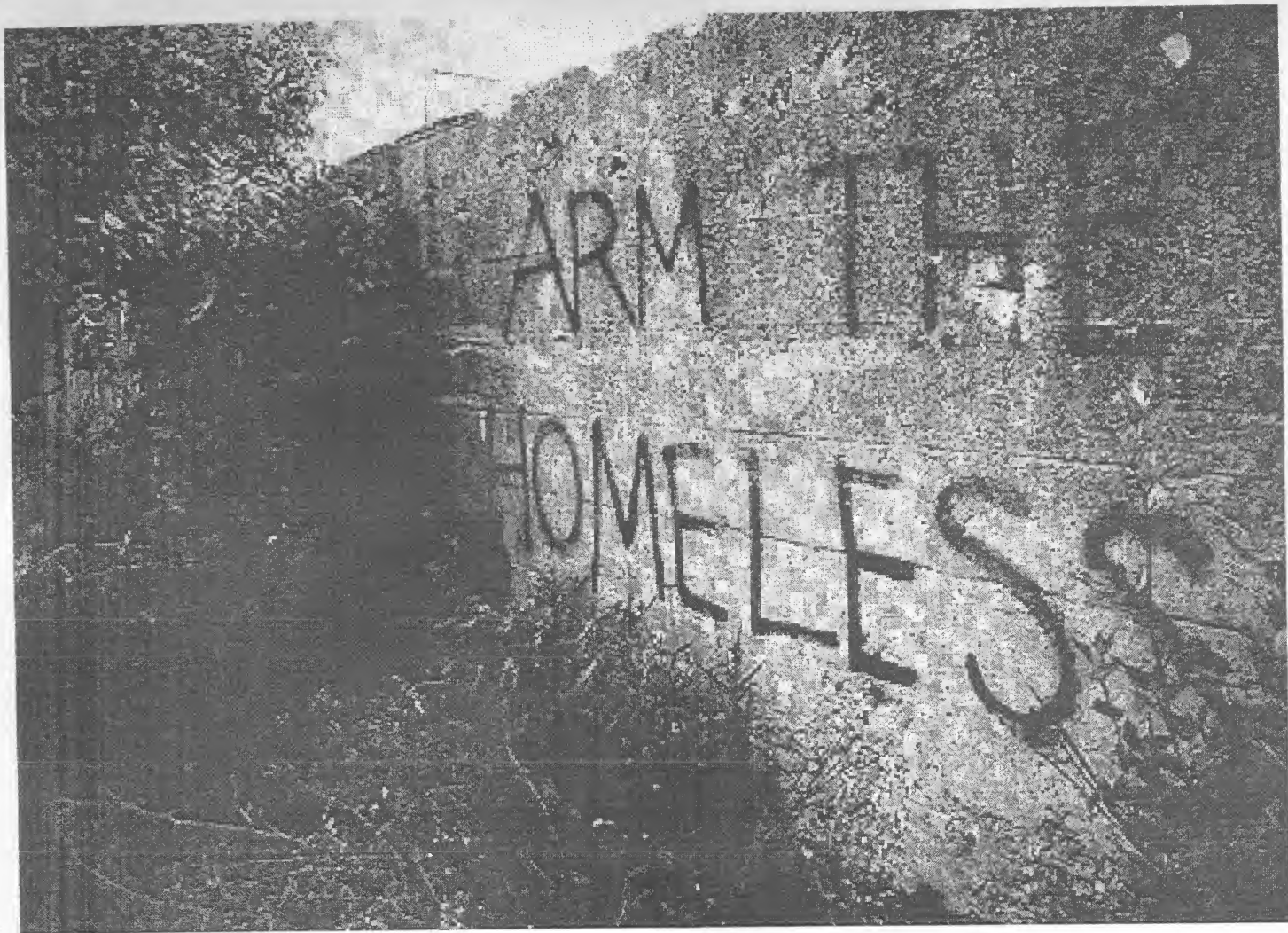


you can feed  
the wolves well

but they will still  
look towards  
the forest







who's history?

their s(tory)? why stories?

fuck his-story!

she tells me how Israeli soldiers came into the building we sit in and destroyed the archives. I look around the office, listen to the ceiling fan as Ramallah heat is kept at bay, and imagine the heavy boots running up the stairs, butts of guns smashing decades of Palestinian folk music, paintings and photographs.

why, in the midst of the second intifada, would the military come here, to the popular art centre, and leave it smashed, empty of its histories?

I think Fear

fear of

myth, memory, minicis

I remember reading about New York squatted community gardens in the 70's and how the nuns from next door went to the court in support and wore giant sunflowers around their heads.

I lived in a squatted garden where they want to build a runway on homes. We have been to court five times now. And each time people I would never have expected turn up. Sometimes with massive paper mache vegetables. They may not be nuns but I'm sure some of them have been to church.

I remember reading about workers in Manchester at the end of the 19th century creeping across the hills outside the city in military formation surrounded by mist and watched by police with spy glass.

I joined the union in my work place. And when we talked about going on strike a union rep came to a meeting and said don't go on strike- it's not union strategy.

(some stories are better than Others)

I'm not sure how these histories I learnt affected my stories. I just know I liked learning them- that they weren't so far away.

That these course of events were made by someone else, by groups of people, and feeling like we can make these things happen too.

- not so we can be historic- so that we might be effective- that we might do some damage- that we might form something new.

For me this Archive is about telling stories on our own terms, in a space that reflects our own terms.

There's no being clever with words and images to get campaign messages into newspapers.

Smart Meme

Fart Meme

we're not bending narratives

we're sending narratives!

A couple of years ago government made going to university real expensive. Students came out with giant books and used them as shields against violent pig police. Their favourite books and the boys in blue used their truncheons to smash them. *Picture*. From Italy to London to Italy to Brighton to *mimesis*

who's knows the Pipe story? The masked figure on a horse in camouflage writing poetic communiques from the jungle. Who drinks their coffee, reads their politics? Their *-ismo* helped to catapult a summit hopping movement that gave the WTO a run for their money money! Zapata. Mexico *myth*.

I remember reading about a luxury hotel being turned into a people's kitchen in 1936 in the middle of a catalan city. I remember the black & white grain pan across the hotel floor with lines of people eating together after a hard day fighting fascism.

memory

I don't remember these stories from classroom texts or lines on news print. Where do we find these stories?

I remember stepping into a building being renovated for corporate hospitality. I remember the traffic stopping for the red light, the hop up the wall and into blackness and torchlight.

I remember bags being passed in my fingers and friends on the other side. And walking between empty rooms to be filled with histories. Not their stories, our stories.

myth, memory, *mimesis*

Fuck his-story.

This is mine.

WILLIAM RONAN 2013

## Art as Squatting - Alex Casper

Squats are a place where art is made, found, destroyed. But squatting is itself a form of artistic activity, injecting life into landscapes which would otherwise be morbid and desolate. And art involves occupation, an occupation of spaces, symbols and signs that would otherwise be meaningless or arbitrary. Contemporary art, in particular, has a sympathy with squatting that extends far beyond the material fact that young artists live precariously in a system largely without public or private patronage. More than anything, this comes from the fact that in a world that creates so much surplus, manufacture is hardly creative, and it is instead art is the premise of those who reuse, recycle and redistribute.

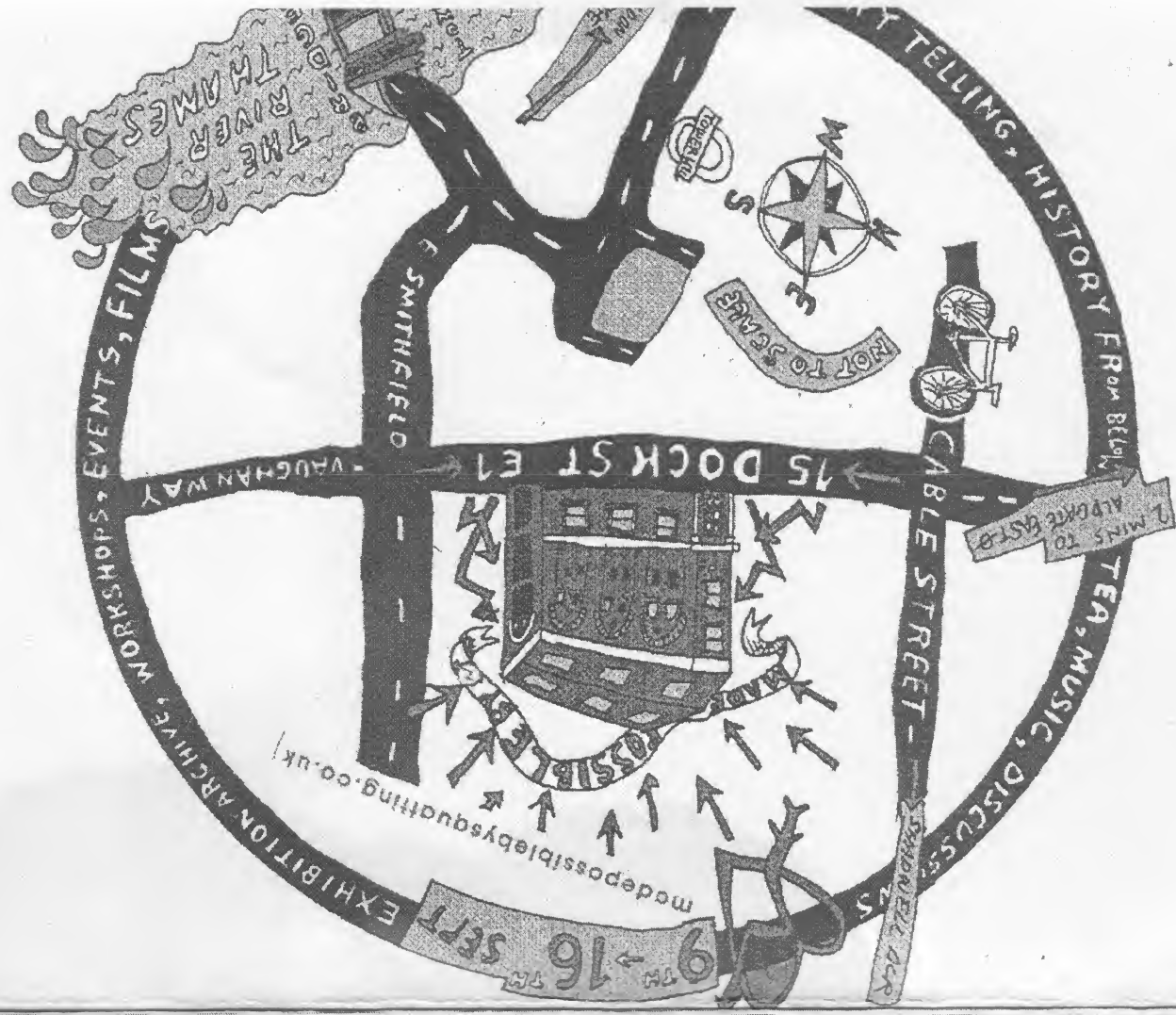
The genealogy of contemporary art is such that much is traced back to Marcel Duchamp, who was hardly innovative in his recycling of materials, such as the urinal he displayed as 'Fountain' in 1917. Instead, it is the profanation of the art object and recognition of the role of the audience that is significant. A relentless pace of accumulation and obsolescence and the controlled demolition of folk cultures had been made possible by industrial mass production. The 'readymade' art object suggested that production had far outstripped use, if not demand; a testament to an increasingly wasteful society. By the International Surrealist Exhibition in 1938, Surrealism and its precursor Dadaism had set a precedent of explosive experimentation with meaning and form. Duchamp, curating, blocked light to the gallery with 1200 coalsacks, while Dali installed a pond, several double beds and a taxi full of snails and water. Prototype electric torches were distributed and quickly lunched out, leaving visitors to negotiate the 'gallery' in darkness. While the '38 exhibition was not held in a squat, the occupants redefined the empty, functionally 'invisible' space of the gallery into a space that was alive, active, meaningful. Claes Oldenburg's 'store', on the other hand, resembled and mocked galleries in 60's New York. Collated materials, he made loose resemblances of everyday objects, trying to sell them to passers by out of a rented shop that was also a gallery and living space. Marisa Merz, part of 'arte povera' in 70s Italy, knitted copper and aluminum into sculptures. Materials



were salvaged from the industrial wasteland and served as a physical counterpart to the critique of alienation being put forward by the autonomist movement.

Behind the Iron Curtain, art outside of the Socialist Realist style was discouraged. An attempt at a public show by the 'non-conformist' art movement in 1974 was crushed, literally, by bulldozers driven by KGB agents. Instead, artists under Soviet totalitarianism found innovative ways to show their art. Ilya Kabakov, a key pioneer of installation art, arranged underground shows in apartments, social clubs and libraries. Collective Actions organised for acquaintances to meet them in remote locations hundreds of miles away to witness strange and confusing performances. Fluxus, active in the United States and Europe, sparked a similar interest in performance art inspired by John Cage and the Japanese Gutai group. The Situationists, a French collective of artists and architects, pioneered techniques of détournement, the collage of scraps from popular culture, and dérive, experimental wandering through space and time. Though ideologies differ, around the world artists experiment with the reuse of materials and space, driven by a resistance to cultural prescriptions and a desire for life.

The 21st century has seen a resurgence of interest in Outsider Art, made by people working outside of traditional artistic institutions, and in Relational Aesthetics, a type of artistic practice focused not on art objects but rather on producing spaces exploring or exaggerating social relationships. As such, the squat is the seminal space of contemporary art, uniting people from different backgrounds and experiences outside of the mainstream. While 'outsider art' exhibitions suffer from a habit of fetishising or patronising their subjects, squats resist the tendency to alienate or separate art from artists. Similarly, works of Relational Aesthetics suffer from being temporary and experimental; the audience may become a participant in the gallery, but outside of the gallery conventional society remains structured, unthreatened. Squats are not just an art-piece, but an art-totally; a comprehensive form-of-life that extends the fascinations of artists into models of a future.





HERE IS A PICTURE OF MIKE WEATHERLEY, CHIEF FARTKNOCKER FOR  
HOVE AND SOMEWHERE RECEIVING AN AWARD FOR BEING A TOP CLASS

WASTE  
MAN



GOOD//BAD//BAD//GOOD//GBAD//BOOD//BGAD//GOOB//GAD  
//BOG//ARRRRGHHH...

Amongst other things, the Made Possible project seeks to show that squatters are just people. Despite the mainstream media's best efforts they can't be reduced to simply 'bad' or 'good'. The reality is far more complex than that. People squat for a huge variety of different reasons. Some because they literally have no other choice. Others because they choose to live in a way that reflects their political beliefs. Some for adventure, romance and excitement, others for sheer convenience. Some as a protest against the injustice of a hundred thousand homes lying empty in the midst of a nationwide housing crisis and the government's continued attack on the welfare system. Others for reasons that only they themselves will ever know. And for that I'm glad. I don't need to know the reasons why people do what they do. There is precious little mystery left in this world. I do however like to think that are people out there, living in abandoned buildings simply because **THEY WANT TO**. That gives me a warm fuzzy.

Anyway, in short, **squatters are simply people just like you**. They, for whatever reason are living in abandoned or disused property which they don't own and have no legal right to be in, which would in many cases be left to rot otherwise. Or at least stand empty until it was worth enough £££ to the owner for them to be able to sell it for a profit.

Some squatters have jobs. Others don't. Some of them have kids. Some of them *are* kids. Some of them are old. Others are teenage runaways. Some of them dress in black. Some squatters are 'foreign'. Others were born on the same bit of earth as you. Some are criminals. Others aren't. Some hate 'the system'. Some of them probably quite like it. Some squatters have their shit together. Some don't have a clue. Some have plans. Other squatters are simply trying to make it through the day. Some are female. Others are male. Some are neither.

Made Possible seeks to tell squatting stories. But however many might have made it into the project, there are a million others that didn't, due simply to the diversity of people squatting, and the resultant myriad of wildly varying experiences that people therefore have.

The categories that the government and mainstream media try to foist on us are meant to confuse the real issues. Simplistic good/bad binaries are designed to separate us, to divide and conquer, and

to make the jobs of shitty news editors and politicians way easier. They are a **FALSE DICHOTOMY** which should be resisted and destroyed in the same way that similarly destructive categories like good/bad protester, deserving/undeserving poor, legal/illegal migrant should be.

As squatters we all have the capacity to be 'good' or 'bad' at any given time. What do such terms even mean anyway? Whose moral compass are you navigating with? Am I a good squatter if I happen to be white, middle class, well spoken and into gardening? Am I a bad squatter if I'm 'foreign', don't speak English and into smoking crack?

Fuck their categories. We don't need them.

RESIST//REFUSE





## CRAB (Installation)

CRAB is an art bureau dedicated to the creative reappropriation of abandoned buildings. Occupations of Uninhabited Space combines speculative fiction, salvaged material culture and creative deterritorialisation into a nominal installation against art.

## Bryony Beynon 'Hidden in Plain Sight' (a Big Takeover Ourchive)

Bringing together lost memories and neglected ephemera from four years of all-ages benefit gigs in squatted and community spaces, the Ourchive is accompanied by a free publication entitled 'Space/Punk' which takes a loving but critical prod at the limits of the clandestine, interrogating both the lived politics and future potential of DIY spaces and self-organising communities across the world.

## Tom Bamford 'brags' (Installation)

'brags' is a personal and partial account of Autumn 2013 at the first House of Brag social centre, and some of the other political events happening around the same time. Fragmentary and deliberately incomplete, it invites you to fill in the gaps with your own memories and hopes. Occupy it.

## GoldPeg 'Home is where the heart is//the necessary madness' (Painting)

Lisa Furness 'Casa Sin Gente, Gente Sin Casa' (Photographs and illustrated talk, see calendar at [www.madepossiblebysquatting.co.uk/](http://www.madepossiblebysquatting.co.uk/))

An illustrated talk introducing some interesting squatted projects running in Spain from fine art photographer Lisa Furness. Including a revolutionary network of cooperatives created in response to the crisis and a 30 year old self-sufficient squatted village. [www.furnessphotography.com](http://www.furnessphotography.com)

## Lucca Benney- Illustration

Kew Bridge Eco Village was a two acre piece of derelict land squatted by an eclectic bunch of people in June 2009. It lasted until an eviction by the developers and land-owners St George in May 2010. This company have bought up a large proportion of land in Brentford and surrounding areas, selling their developments as luxury apartments with no provision for social housing, and local residents had been resisting their planning permission on this site for five years.

The experience of living in this 'village' changed the direction of my life and I think the lives of many others who stayed or passed through or lived nearby, infecting us with a taste of chaotic freedom, resistance, community and the possibilities of living to some extent outside of the 'system'. I made this piece to celebrate that powerful effect of transforming a space in the city and the many different people I met there.

## Kurtis Sunday 'Anarchy in a Cold War' (Novel)

## Gyorgy Furtosa 'TOTAL SHAMBLES' How Not To Squat & Tales of Evictions In London (Prose Collection)

## Adrian Nettleship 'Occupy and Explore' (photographs and installation)

An interactive project to explore a South London Squat using photography and audio. Explore the squat, meet the people and hear what they have to say.

## Anna Chrystal Stephens & Carla Wright 'Knots, Roots & Blocks' (zine)

A publication which includes artworks and text, fragments of the artists' experiences of squatting in London from 2006 - 2009.

## Phillip Evans 'La ZAD Zone A Défendre' (photographs)

These images show the resilience and creativity of the inhabitants of La Zone A Défendre (The Zone to be Defended) situated near the city of Nantes, Northern France. The land has been occupied by activists and farmers for over 4 years, and this international community continue to resist against the building of a proposed airport and the destruction of forest, farmland and homes.

## Cadi St. John 'Illustrated History of the Squatted Crossroads Women's Centre' (pop-up book)

## Jaime Iglehart and Eric Brølsford 'London Squats Archive'

London Squats Archive is an online wiki and cartography project which visually maps evicted squats in London from the 1970s to present day. The map is a collective effort to gather sociological data, imagery and narratives from throughout the history of squatting in London.

## Caroline 'London Squatted Timeline 1906- Present' (installation)

## Debra Benita Shaw 'Left the Building' (photographs)

Debra Benita Shaw is a cultural theorist interested in the relationship between space and the body. She has been involved in the social centres movement for a number of years, most recently as a member of the rampART collective. The photographs chosen for Made Possible by Squatting are from Left the Building, a project to capture the traces of inhabitation left by squatters and the creative ways they have used the squatted space and objects found in or near it. Debra uses cheap, second hand analog SLRs bought on eBay. All images are silver-gelatin prints using a variety of darkroom techniques. Debra would like to thank Photocats and Pete Young at Chats Palace Community Centre ([chatspalace.co.uk/](http://chatspalace.co.uk/)) for use of their facilities, welcome advice and excellent coffee.

## Joel Colover (desk/table structure)

This is a recreation of a desk that was built within the first few days that some old housemates and myself spent in a building that we squatted in Central London a few years ago. To my knowledge it was one of the first things that we built, and was made using wood that we found in the building. We used it as a desk, as storage and as a bookshelf in the first room that we started living in. There aren't any drawings of it, but there are lots of photos that I have worked from.

## Islington Housing Co-op 'From Squatted Street to Established Co-op Providing Affordable Housing in Islington' (illustrations and prose)

## Colorama Cinema (Installation)

+MORE TBC

## FILM SHOWREEL

**440 (2013)** — 3mins

James Jaggs

A short film about squatting in London.

**THE SPIKE (2010/11)** — 20mins

The Spike

Two short films about The Spike, a squatted community in Brixton evicted in 2011.

**KILNER HOUSE (1981)** — 35mins

Mark Saunders

Kilner House in Kennington was occupied as part of the Squat against Sales campaign against the first Greater London Council house sales.

**JIM (2013)** — 8mins

Hannah P

**LGBTQUEER SQUATTING (2013)** — 15mins

Taha Hussan

**HAUSMANIA (2008)** — 7mins

Filip M. Nowak

a short documentary film about an art squat in oslo, norway

**BONNINGTON SQUARE (2012)** — 20mins

Alistair Oldham

Bonnington Square is a short film about the squatting scene in London in the eighties and tells the story of how one squat has become a model of a sustainability community right in the heart of the city.

**MADE POSSIBLE BY SQUATTING (2013)** — 5mins

Shop Floor Sessions

Members of Shop Floor Sessions got together to discuss and articulate our experiences of squatting, reasons for resistance, and cultivating autonomous directly democratic spaces. This manifested as a song and film. During this creative process we drew on the energy of our own squat where much of the film takes place. However, the film also draws on imagery of different architecture in the city that might shed light on issues of property, ownership, alienation and hierarchy.

## SOUND SHOWREEL

Rose Music and Owly AI 'Made Possible by Squatting' (song)

Anarchesque Boilerplate 'Oceanhouse Eviction' (audio collage)





RENTS  
TWO

STREET

MADE POSSIBLE BY

SQUA

T TING

2013